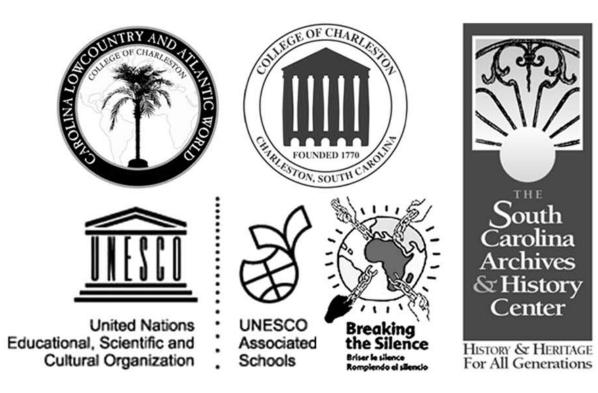# African American History Day
S.C.H.O.L.A.R.S
South Carolina History, Operative Learning, and Academic Research
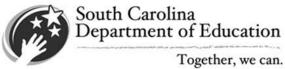
Rules and Guidelines

African American History S.C.H.O.L.A.R.S is sponsored by the South Carolina Department of Education, the South Carolina Archives and History Center — which includes the South Carolina Department of Archives and History and the South Carolina Archives and History Foundation — and is supported by the South Carolina Council for African American Studies, the UNESCO Transatlantic Slave Trade Lowcountry and the Atlantic World at the College of Charleston, and the Center for Southern African American Music at the University of South Carolina.

African American History S.C.H.O.L.A.R.S is an extension of the National History Day in South Carolina Curriculum, which is supported by the South Carolina Archives and History Center and the South Carolina Humanities Council.

Contents

What is African American History S.C.H.O.L.A.R.S?

African American History S.C.H.O.L.A.R.S is an extension of the National History Day (NHD) curriculum. Like NHD, it is an exciting way to study history and learn about issues, ideas, people, & events that interest you. The program lets you express what you have learned through creative and original performances, documentaries, papers, exhibits, and websites.

As in NHD, through African American History S.C.H.O.L.A.R.S you will learn the skills and techniques of the historian and discover new insights. At the African American History S.C.H.O.L.A.R.S History Day, you will have the opportunity to meet other students, exchange ideas, and demonstrate the results of your work. So how is African American History S.C.H.O.L.A.R.S different than National History Day?

First, African American History S.C.H.O.L.A.R.S is non-competitive while NHD is highly competitive. In NHD there are a series of competitions: school, district, state, and national competitions with each contest ending with two or three participants in a category advancing to the next level of competition culminating in the national contest. African American History S.C.H.O.L.A.R.S will culminate with a History Day at your school in early February with Gold and Silver Medal projects being invited to present for one day at the South Carolina African American Studies Conference at the Marriott in Columbia February 21-23.

Second, NHD has consensus judging with the evaluation process including comparative rubrics and judges comments with the main objective being to choose the best two or three to advance to the next level of competition. African American History S.C.H.O.L.A.R.S will have a team of two evaluators that will assess each participant on specific educational objectives assigned to numerical values. Participants receiving 93 or more points out of a possible 100 will be awarded a gold medal, those receiving between 85 and 92 will be awarded a silver medal, and those receiving between 76 and 84 will be awarded a bronze. Those scoring below 75 will only receive a participant's certificate.

Since African American History S.C.H.O.L.A.R.S follows all other aspects of NHD, it is permissible and strongly encouraged that African American History S.C.H.O.L.A.R.S participate in the regional, and hopefully, state and national competitions of National History Day in South Carolina if they so choose.

Definitions

Historical Context: The intellectual, physical, social, and cultural setting in which events take place.

Historical Perspective: Understanding a topic's development over time and its influence in history.

Plagiarism: Plagiarism is using the work or ideas of others in ways that give the impression that these are your own (e.g. copying information word-for-word without using quotations and footnotes, paraphrasing an author's ideas, or using visuals or music without giving proper credit).

Primary Sources: The most basic definition of a primary source is: that which is written or produced in the time period students are investigating. Primary sources are materials directly related to a topic by time or participation. These materials include letters, speeches, diaries, newspaper articles from the time, oral history interviews, documents, photographs, artifacts, or anything else that provides first-hand accounts about a person or event. This definition also applies to primary sources found on the Internet.

A letter written by President Lincoln in 1862 is a primary source for a student researching the Civil War era. A newspaper article about the Battle of Gettysburg written by a contemporary in July 1863 would be a primary source; but an article about the battle written in June 2001 definitely was not written by an eyewitness or participant and would not be a primary source. The memories of a person who took part in the battle also can serve as a primary source. The person was an eyewitness to and a participant in this historical event at the time. However, an interview with an expert (a professor of Civil War history, for example) is not a primary source UNLESS that expert actually lived through and has first-hand knowledge of the events being described (highly unlikely for a Civil War historian!).

Primary materials, such as quotes from historical figures and photographs of historical events, can be retrieved from secondary sources and used effectively in African American History S.C.H.O.L.A.R. projects. However, these are not considered primary sources. Check out the "Research Roadmap" on the NHD Website at **www.nationalhistoryday.org** for additional help on primary sources.

Secondary Sources: Secondary sources are usually published books or articles by authors who were not eyewitnesses or participants in the historical event or period and who base their interpretation on primary sources, research, and study. These sources provide context for a historical event. For example, high school history textbooks and other history books about a particular topic are secondary sources. So are biographies, newspaper retrospectives, and reference books such as encyclopedias. This definition also applies to secondary sources found on the internet.

I. Program Overview

A. THEMES

Each year a broad theme is selected for the National History Day contest. That same theme will be the one used by the African American History S.C.H.O.L.A.R. curriculum. Since African American History S.C.H.O.L.A.R.S promotes African American history, you will need to select an African American history topic.

Regardless of the topic chosen, your presentation of your research and conclusions must clearly relate to the annual theme. Be careful to limit the scope of your topic to make the research and interpretation of your topic manageable. In other words, narrow your topic to focus on an issue that can be explained and interpreted within the category limits of size and time.

B. TOPICS

Effective African American History SCHOLAR projects not only describe an event or a development, they also analyze it and place it in its historical context. Ask yourself the following questions about your topic:
- ◆ How is my topic important?
- ◆ How was my topic significant in history in relation to the theme?
- ◆ How did my topic develop over time?
- ◆ How did my topic influence African American history?
- ◆ How did the events and atmosphere (social, economic, political, and cultural aspects) of my topic's time period influence my topic in history?

NOTE: You should ask questions about the topic's development over time and its impact in history. Your answers to such questions will help you draw conclusions about your topic's significance in history.

C. REWARDS FOR PARTICIPATION

Through the evaluators' assessments of the student's projects, African American History S.C.H.O.L.A.R.S may receive gold, silver, or bronze medals.

D. DIVISIONS

The African American History S.C.H.O.L.A.R.S curriculum has three divisions based on school grade or its equivalent.
- ◆ Youth Division – grades 3, 4 and 5
- ◆ Junior Division - grades 6, 7, and 8
- ◆ Senior Division - grades 9, 10, 11, and 12

Participants in each division will be evaluated by ever-increasing difficulty from Youth, Junior to Senior divisions.

E. PARTICIPATION CATEGORIES

You may enter one of nine categories:
Paper (individual only)
Individual exhibit
Group exhibit
Individual performance
Group performance
Individual documentary
Group documentary
Individual Web Site
Group Web Site

Groups may include 2 to 5 students. Group participants do not have to be in the same grade to compete together.

NOTE: Choose a category in which you can make the best use of your own special abilities, talents, and interests. Be careful to choose the most suitable category in which to present your research and conclusions and take into consideration the availability of equipment and resources.

F. IMPORTANT NOTICES FOR PARTICIPANTS

The African American History S.C.H.O.L.A.R.S Day will be held in a public area, and you are solely responsible for the security and safety of your own equipment and artifacts. The African American History S.C.H.O.L.A.R.S program and officials will not be responsible for the loss of or damage to exhibits, equipment, or personal belongings during the program activities.

II. Rules For All Categories

A. GENERAL RULES FOR ALL CATEGORIES

Rule 1: Annual Theme

Your project must be clearly related to the annual theme and explain your topic's significance in African American history.

Rule 2: African American History S.C.H.O.L.A.R.S and National History Day Participation

You may participate in the research, preparation, and presentation of a project for both African American History S.C.H.O.L.A.R.S and National History Day. It may be the same topic if you so choose.

NOTE: Do not share research with other students unless you are members of the same group and creating one project together. It is not acceptable to have a common pool of research from which several projects are created unless you know for certain that you do not plan to participate in National History Day once your African American History S.C.H.O.L.A.R.S project is completed.

Rule 3: Individual or Group Projects

A paper, individual exhibit, individual performance, or individual documentary must be the work of only one student. A group exhibit, group performance, or group documentary must be the work of 2 to 5 students. All students in a group project must be involved in the research and interpretation of the group's topic.

Rule 4: Construction of Project

You are responsible for the research, design, and creation of your project. You may receive help and advice from teachers and parents on the mechanical aspects of creating your entry:
1. You may have help typing your paper and other written materials.
2. You may seek guidance from your teachers or parent as you research and analyze your material, but your conclusions must be your own.

3. You may have photographs and slides commercially developed.
4. You may have reasonable help cutting out your exhibit backboard or performance props (e.g., a parent uses a cutting tool to cut the board that you designed).

NOTE: Objects created by others specifically for use in your project violate this rule. For example, a parent takes photographs or an artist draws the backdrop for your exhibit or performance. You may receive reasonable help in carrying and placing props and exhibits.

Rule 5: Supplying Equipment

You are responsible for supplying all props and equipment. All projects should be constructed keeping transportation, set-up time, size and weight in mind (e.g., foam core v. solid oak exhibit or antique desk v. folding table for a performance). Projection screens for documentaries and performances may be provided if requested. Check with your teacher or S.C.H.O.L.A.R.S Day coordinator about availability of equipment. VCRs (VHS format only) and DVDs and monitors may also be provided if requested. Students must provide their own computers and software. Pianos and internet access are not provided.

NOTE: Be prepared: bring extension cords if needed and check with your teacher or S.C.H.O.L.A.R.S Day coordinator about the availability of equipment.

Rule 6: Discussion with Evaluators

You should be prepared to answer evaluators' questions about the content and development of your project, but you may not give a formal, prepared introduction, narration, or conclusion. Let the evaluators' questions guide the interview. Ultimately, your project should be able to stand on its own without any additional comments from you.

NOTE: You should be prepared to explain the design, research, and creation of your entry if

questioned by the evaluators. Evaluators need to know that your project is the result of your own work.

Rule 7: Costumes

You are not permitted to wear costumes that are related to the focus of your entry during evaluation, except in the performance category. If you are entering the performance category, you may rent or have reasonable help creating your own costumes (e.g., a parent helps you to use the sewing machine).

Rule 8: Prohibited Materials

Items potentially dangerous in any way — such as weapons, firearms, animals, organisms, plants, etc. — are strictly prohibited: such items will be confiscated by security personnel or program officials. Replicas of such items that are obviously not real are permissible. Please contact your teacher of S.C.H.O.L.A.R.S Day coordinator to confirm guidelines before bringing the replica to a contest.

Rule 9: Title

Your project must have a title that is clearly visible on all written materials.

B. REQUIRED WRITTEN MATERIALS FOR ALL PROJECTS

Rule 10: Title Page

A title page is required as the first page of written material in every category. Your title page *must include only* the title of your project, your name(s) and the division and category in which you are registered.

NOTE: The title page must not include any other information (pictures, graphics, borders, school name, or grade) except for that described in this rule.

Rule 11: Written Materials

Projects in all categories except historical papers must include three copies of the following written materials in the following order:

1. A title page as described in Rule 10.

2. A process paper as described in Rule 12 (process papers are not part of historical paper entries)
3. An annotated bibliography as described in Rule 13.

These materials must be typed or neatly printed on plain white paper and stapled together in the top left corner. Do not enclose them in a cover or binder.

Rule 12: Process Paper

A "process paper" is a description of no more than 500 words explaining how you conducted your research and created and developed your project. All categories except historical papers must include a "process paper" with their entry. The process paper should include the following four sections: (1) explain how you chose your topic, (2) explain how you conducted your research, (3) explain how you selected your presentation category and created your project and (4) explain how your project relates to the African American History S.C.H.O.L.A.R.S' theme.

Rule 13: Annotated Bibliography

An annotated bibliography is required for all categories. It should contain all sources that provided usable information or new perspectives in preparing your entry. You will look at many more sources than you actually use. *You should list only those sources that contributed to the development of your entry.* Sources of visual materials and oral interviews must be included. The annotations for each source must explain how you used the source and how it helped you understand your topic. Annotations of web sites should include a description of who sponsors the site.

For example:
    Bates, Daisy. *The Long Shadow of Little Rock*. New York: David McKay Co. Inc., 1962.

Daisy Bates was the president of the Arkansas NAACP and the one who met and listened to the students each day. This first hand account was very important to my paper because it made

me more aware of the feelings of the people involved.

NOTE: Oral history transcripts, correspondence between you and experts, questionnaires, and other primary or secondary materials used as sources for your project should be cited in your bibliography but not included as attachments to your bibliography.

Rule 14: The Separation of Primary and Secondary Sources
You are required to separate your bibliography into primary and secondary sources.

NOTE: Some sources may be considered as either primary or secondary. Use your annotations to explain your reasoning for classifying any sources that are not clearly primary or secondary.

Rule 15: Style Guides
Style for citations and bibliographic references must follow the principles in one of the following style guides:

(1) Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations,* 7th Ed.

(2) Joseph Gibaldi, *MLA Handbook for Writers of Research Papers,* 6th Edition.

Regardless of which manual you use, the style must be consistent throughout the paper.

Rule 16: Plagiarism
You must acknowledge in your annotated bibliography all sources used in your entry. *Failure to credit sources is plagiarism and will result in disqualification.*

C. AFRICAN AMERICAN HISTORY S.C.H.O.L.A.R.S DAY PARTICIPATION

Rule 17: Registration Procedure
You must submit a complete, accurate, and legible registration form and meet specific deadlines and procedures established by your teacher or S.C.H.O.L.A.R.S Day coordinator.

III. Individual Category Rules

A. PAPERS
A paper is the traditional form of presenting historical research. Various types of creative writing (for example, fictional diaries, poems, etc.) are permitted, but must conform to all general and category rules. Your paper should be grammatically correct and well written. Part II, Rules for all Categories (except for Rule 12), applies to papers.

Rule 1: Length Requirements
The text of historical papers must be no less than 1,500 and no more than 2,500 words in length. Each word or number in the text of the paper counts as one word. The paper category 2,500 word limit does not apply to: notes, annotated bibliography, illustration captions, and supplemental/ appendix material. Appendix material must be directly referred to in the text of the paper. Extensive supplemental materials are inappropriate. Use of appendices should be very limited and may include photographs, maps, charts, graphs, but we strongly suggest no other supplemental materials.

NOTE: Oral history transcripts, correspondence between you and experts, questionnaires, and other primary or secondary materials used as sources for your paper should be cited in your bibliography but not included as attachments to your paper.

Rule 2: Citations
Citations — footnotes, endnotes or internal documentation — are required. Citations are used to credit the sources of specific ideas as well as direct quotations. Refer to Part II, Rule 15, for citation styles. Please note that an extensively annotated footnote should not be used to get around the word limit.

Rule 3: Preparation Requirements

Papers must be typed, computer printed, or legibly handwritten in ink on plain, white 8.5 x 11-inch paper with 1-inch margins on all sides. Pages must be numbered consecutively and double-spaced with writing on one side. If typed or computer printed, font size and type should be 12-point Times New Roman. Papers must be stapled in the top left corner and should not be enclosed in any cover or binder. The title page should have no illustrations.

Rule 4: Number of Copies

Three copies of the paper must be submitted by the deadline established by your teacher or the S.C.H.O.L.A.R.S Day coordinator.

NOTE: Be sure to keep a copy of your paper for yourself and bring it with you on S.C.H.O.L.A.R.S Day.

B. EXHIBITS

An exhibit is a visual representation of your research and interpretation of your topic's significance in history, much like a small museum exhibit. The analysis and interpretation of your topic must be clear and evident to the viewer. Labels and captions should be used creatively with visual images and objects to enhance the message of your exhibit. Part II, Rules for all Categories, applies to exhibits.

Rule 1: Size Requirements

The overall size of your exhibit when displayed for judging must be no larger than 40 inches wide, 30 inches deep, and 6 feet high. Measurement of the exhibit does not include the table on which it rests; however, it would include any stand that you create and any table drapes. Circular or rotating exhibits or those meant to be viewed from all sides must be no more than 30 inches in diameter.

Rule 2: Media Devices

Media devices (e.g., tape recorders, projectors, video monitors, computers) used in an exhibit must not run for more than a total of 3 minutes and are subject to the 500 word limit (see

below). Viewers and evaluators must be able to control media devices. Any media devices used must fit within the size limits of the exhibit. Any media devices used should be integral to the exhibit — not just a device to bypass the prohibition against live student involvement.

NOTE: For example, a brief excerpt from a taped student-conducted oral interview or a dramatic reading might be appropriate, but taped commentary or analysis is inappropriate.

Rule 3: Word Limit

There is a **500 word-limit** that applies to all text created by the student that appears on or as part of an exhibit project. This includes the text you write for titles, subtitles, captions, graphs, timelines, media devices (e.g., video, slides, computer files) or supplemental materials (e.g., photo albums, scrapbooks, etc.) where you use your own words.

NOTE: Reminder: Words in timelines or scrapbooks do count toward the limit if they are student composed.

NOTE: Be careful that your message is clear and contained on the exhibit itself; evaluators may have little time to review supplemental material. Extensive supplemental material is inappropriate. For example, oral history transcripts, correspondence between you and experts, questionnaires, and other primary or secondary materials used as sources for your exhibit should be cited in your bibliography but not included as attachments to your bibliography or exhibit.

C. PERFORMANCES

A performance is a dramatic portrayal of your topic's significance in history and must be original in production. Part II, Rules for all Categories, applies to performances.

Rule 1: Time Requirements

Performances may not exceed 10 minutes in length. Timing starts at the beginning of the performance following the announcement of the title and student name(s). Any other introductory remarks will be considered part

of the performance and will be counted as part of the overall time. You will be allowed an additional 5 minutes to set up and 5 minutes to remove any props needed for your performance.

NOTE: You should allow several empty seconds in your performance to account for unplanned pauses (e.g. applause, forgotten lines, etc.).

Rule 2: Performance Introduction
The title of your project and the names of the participants must be the first and only announcements prior to the start of the performance.

Rule 3: Media Devices
Use of slides, tape recorders, computers, or other media within your performance is permitted. You must run all equipment and carry out any special lighting or sound effects.

Rule 4: Script
The script for the performance should not be included with the written material presented to the evaluators.

D. DOCUMENTARIES
A documentary should reflect your ability to use audiovisual equipment to communicate your topic's significance, much as professional documentaries do. The documentary category will help you develop skills in using photographs, film, video, audiotapes, computers, and graphic presentations. Your presentation should include primary materials but must also be an original production. To produce a documentary you must have access to equipment and be able to operate it. Part II, Rules for all Categories, applies to documentaries.

Rule 1: Time Requirements
Documentaries may not exceed 10 minutes in length. You will be allowed an additional 5 minutes to set up and 5 minutes to remove equipment. Timing will begin when the first visual image of the presentation appears and/or the first sound is heard. Color bars and other visual leads in a video will be counted in the time

limit. Timing will end when the last visual image or sound of the presentation concludes (this includes credits).

NOTE: Use your set-up time to focus slides, adjust volume, etc.

Rule 2: Introduction
You must announce only the title of your presentation and names of participants. Live narration or comments prior to or during the presentation are prohibited.

Rule 3: Student Involvement
You are responsible for running all equipment and carrying out any special lighting effects.

Rule 4: Student Production
All projects must be student-produced. You must operate all equipment. You must provide the narration, voice-overs and dramatization. Only those students listed as entrants may participate in the production or appear on camera.

Rule 5: Documentary Production
Your project must be an original production. You may use professional photographs, film, slides, recorded music, etc. within your presentation. However, you must integrate such items into your presentation and give proper credit within the presentation as well as in your annotated bibliography. Slides may be professionally developed. You must operate all editing equipment used in the production of your presentation.

NOTE: Using objects created by others specifically for use in your project violates this rule, but using photographs, video footage, etc., that already exist is acceptable.

Rule 6: Credits
At the conclusion of the documentary, you should provide a general list of acknowledgements and credits for any featured music, images, film/media clips, interviews, or other sources. These credits should be a brief list and not full bibliographic citations. All sources

(music, images, film/media clips, interviews, books, websites) used in the making of the documentary should be properly cited in the annotated bibliography.

Rule 7: Displays
Added exhibits of visual or written material are not allowed.

Rule 8: Computer Projects
A student-composed computer program is an acceptable project. You must be able to run the program within the 10-minute time limit. Interactive computer programs and web pages in which the audience or evaluators are asked to participate are not acceptable; evaluators are not permitted to participate in your presentation by operating any equipment. Students must provide and be able to run their own computers and software. Internet access will not be available.

E. WEB SITE
The web site category is the most interactive of all categories. Therefore, a web site should reflect your ability to use web site design software and computer technology to communicate the topic's significance in history. The historical quality, analysis, and interpretation of the topic must be clear and evident to the viewer through the content and navigational structure of the site. In designing the entry, you should include elements that actively engage the audience in learning about the topic. These elements do not have to be technologically complex, but they should let the audience participate in exploring the topic, rather than passively viewing information. The presentation should include primary materials, but must also be an original production. To produce a web site, you must have access to appropriate software and equipment and be able to operate it. Part II, Rules for all Categories, applies to web sites.

Rule 1: Size Requirements
Web site entries may contain no more than 1,200 visible, student-composed words.

Citations, code used to build the site, and alternate text tags on images do not count toward the word limit. The word limit does not include words found in materials used for illustration such as documents, artifacts or graphs not created by the student, or quotations from primary sources such as oral history interviews, letters, or diaries, photos of artifacts with writing, or other illustrative materials that are used as an integral part of the web site. Brief citations crediting the sources of illustrations or quotations included on the web site do count toward the 1,200-word limit. The entire site, including all multimedia, may use up to 100MB of file space.

Rule 2: Navigation
One page of the web site must serve as the "home page." This page must be saved in the root directory on the CD-R (not in any folder) with the name "index." The home page must include the names of participants, entry title, division, and a main menu that directs viewers to the various sections of the site. All pages must be interconnected with hypertext links. Automatic redirects are not permitted.

Rule 3: Multimedia
A single multimedia clip may not last more than 45 seconds and may not include student-composed narration. If an entry uses any form of multimedia requiring a plug-in (for example, Flash, QuickTime or Real Player), you must provide on the same page a link to an internet site where the plug-in is available as a free, secure, and legal download. Judges will make every effort to view all multimedia content, but files that cannot be viewed cannot be evaluated as part of the entry.

Rule 4: Entry Production
All entries must be original productions. You may use professional photographs, graphics, video, recorded music, etc. within the site. Such items must be integrated into the web site, and proper credit must be given within the site as well as in the annotated bibliography. The student must operate all software and equipment in the development of the web site.

NOTE: Using objects created by others specifically for use in your entry violates this rule. However, using graphics, multimedia clips, etc. which already exist is acceptable.

Rule 5: Citations

Citations — footnotes, endnotes or internal documentation — are required. Citations are used to credit the sources of specific ideas as well as direct quotations. Refer to Part II Rules 14-16 for citation and style information.

Rule 6: Stable Content

The content and appearance of a page cannot change when the page is refreshed in the browser. Random text or image generators are not allowed.

Rule 7: Viewing Files

The pages that comprise the site must be viewable in a recent version of Microsoft Internet Explorer. Entries may not link to live or external sites, except to direct viewers to plug-ins.

Rule 8: File Safety

Entries that contain potentially harmful file contamination (e.g. a virus) are subject to disqualification.

Rule 9: Submitting Entry for Evaluation

You must submit projects on CD-R for advance viewing by judges. CD-Rs must be labeled with the names of participants, division, and entry title ONLY; decorations or illustrations are not appropriate. All CD-Rs must be accompanied by four hard copies of your process paper, annotated bibliography, and print-outs of the site.

Suggested Curriculum Pacing Schedule with Your Students

Below is a suggested pacing schedule for your students. You may choose another process to help your students complete their S.C.H.O.L.A.R.S project. Do remember that this is not a project that students can complete in a few days. It is best to give them a number of months to develop their projects while you continue with your other curricular duties.

I. Explain S.C.H.O.L.A.R.S program:
   a. Choosing a topic that relates to the theme
   b. Expected research of primary and secondary sources on topic
      i. Explain the difference between primary and secondary sources
   c. Proving how topic relates to the theme and how the topic changed history
   d. Types of presentations: Documentaries, Exhibits, Historical Papers, Performances, and Websites and related rules
   e. Explain how students may develop their projects either as an individual or in a group of 2, 3, 4, or 5 students

II. Have students select a topic

III. Have students do preliminary research on their topic
   a. Search internet, media center, and possibly other libraries for possible sources on their topic (both primary and secondary)
      i. Assign students to find at least five sources on their topic and turn in list of sources in MLA format
         1. Students are identifying sources not necessarily reading them
         2. These should be only print sources unless you want your students to interview (live, phone, email, etc.) someone that either participated in the topic or is an expert about the topic
   b. Assign students to read one secondary source on their topic
      i. Secondary source should be from the least of five sources handed in above
      ii. Have students outline the general story sequence of their topic
         1. Outline may be in a simple beginning, middle, and end story format

IV. Have students identify the Conflict and Compromise relation in their topic
   a. Assign a two-paragraph assignment requiring one paragraph to explain the conflict(s) of the topic and one paragraph to explain the compromise(s) of the topic

V. Have students continue preliminary research with more secondary source investigation and continued search for more possible sources
   a. Assign students to find at least five more sources on their topic and turn in list of sources in MLA format
      i. This time sources may include sources other than print sources (photographs, drawings, video images, etc.)

VI. Have students identify the change of time of their topic (context and conclusion)
   a. Assign a two-paragraph assignment requiring one paragraph to explain how things were before the topic occurred (the context or background of the topic — for example, the context or background of a topic on Rosa Parks and the Montgomery Bus Boycott would explain how the South was segregated giving specific examples like the African Americans being required to sit at the back of the bus) and one paragraph explaining how things changed because of the topic (conclusion)

VII. Have students write a working thesis statement based on the theme.
   a. The thesis statement should be a one-sentence statement explaining how the topic's conflict and compromise changed things over time

VIII. Students begin locating their ten or more sources (from the two lists they have handed in to you)
   a. Explain to them how you want them to take notes
   b. Have them cite all information in MLA format
   c. Students research should focus on their thesis and fit the outline of their topic (III.b.ii)
   d. Students should take appropriate notes from sources
   e. Students need not necessarily need to read the entire source if only a part of the source relates to their topic
   f. Assign a due date when you want to see notes or have them turned in
   g. Research should be on-going throughout the project
   h. Many teachers require students to interview (live, phone, email, etc.) either someone who participated in the topic or an expert about the topic

IX. Students should begin development of the presentation
   a. Documentaries
      i. Students need to find many different images (both moving and still images) to fill ten minutes
      ii. Students may use short excerpts of any interviews they may have completed
      iii. Students need to decide what type of computer program they are going to use to generate the documentary (PowerPoint and Moviemaker are just two examples of computer programs students may use)
      iv. Students need to write a script which they will record with the images to explain their topic
      v. Students should state their thesis within their narration
   b. Exhibits
      i. Students need to find many different images to place on their exhibit
      ii. Students need an artistic design to help represent their topic to the viewer
      iii. Students need to use 500 of their own words to tell the story of their topic
         1. It is suggested that students explain their topic in six paragraphs (very similar to a five-paragraph essay) with each paragraph with creative descriptive title in a separate section of the exhibit
            a. Introduction with thesis statement
            b. Background (context)
            c. Body of three paragraphs
            d. Conclusion
   c. Historical Paper
      i. Students should use 1,500 to 2,500 words to explain their topic
      ii. Thesis statement should be focus of the paper
   d. Performance
      i. Students need to develop a dramatic, creative presentation
      ii. Students need to decide on set, props, and costuming
      iii. Students will need to write a script based on their research which explains and supports their thesis
      iv. Thesis should be creatively stated in the script

    e. Website
      i. Students need to find images, video clips, etc. that helps them present their topic in an interactive web format
      ii. Students may not link to any outside websites but create everything on their website
      iii. These websites will not be posted on the web but rather burnt on a CD-R
      iv. All websites should be compatible with the latest version of Microsoft Internet Explorer

  X. Students need to develop a bibliography with all sources they used to develop their topic
    a. Bibliography should be divided into primary and secondary sources
    b. Sources should be annotated
      i. Annotations are short explanations of either how they used their source or what understanding they gained from the source
    c. Bibliography should be in MLA format

  XI. Students should complete their presentations

 XII. Students should write a four-paragraph process paper answering the four following questions
    a. Why I (we) chose are topic
    b. How I (we) did my (our) research
    c. How I (we) developed my (our) project
    d. How my (our) topic relates to the annual theme

Conflict and Compromise in History: A Perspective on the Theme

During the 2007-2008 school year, African American History S.C.H.O.L.A.R.S and National History Day in South Carolina invites students to research topics related to the theme Conflict and compromise in History. As is the case each year, the theme is broad enough to encourage investigation of topics ranging from local history to world history, and from centuries ago to the recent past.

To understand the historical importance of their topics students need to ask questions about
◆ time, place and context;
◆ cause and effect;
◆ change over time;
◆ and impact and significance.

Students must consider not only **when and where events happened, but also why they occurred and what factors contributed to their development.** Description of the topic must also include an analysis of information and conclusions about how the topic influenced and was influenced by people, ideas or events. **The theme is a broad one, so topics should be carefully selected and developed in ways that best use student's talents and abilities.** Whether a topic is a well-known event of world history or focuses on a little-known individual from a small community, students should be careful to place their topics into historical perspective, examine the significance of their topics in history, and show development over time. Studies should include an investigation into available primary and secondary research, an analysis of the materials, and a clear explanation of the relationship of the topic to the theme, Conflict and Compromise in History. Students

should choose topics that have both aspects of the theme: conflict and compromise. It should also be stressed that, although there is basically on one definition of the word conflict, there are many different meanings to the word compromise. A compromise may be a mutual agreement between two sides but one may also compromise one's safety or beliefs or ethics. It is suggested that students look at the definition of the word compromise so that they understand its many meanings. After thoroughly researching their topics, students may then develop papers, performances, documentaries, and exhibits for entry into National History Day competitions.

Historical Relevance

As with any NHD theme, this topic presents students with many fascinating opportunities to explore history and to learn to use a wide range of primary and secondary sources. This year's theme also offers teachers an excellent entry into philosophical discussions about personal actions and responsibilities.

Stories of individuals in history are compelling but pose a challenge for a National History Day project. While working with a theme, students must move beyond biographies and description of specific people or events and demonstrate how that person's actions affected history. The challenge for students engaged in a National History Day project with the theme of Conflict and Compromise in History is to capture that specific moment in time in which something occurred that changed the course of events and forever altered history.

Suggested African American History Topics For Your Students

Students are not limited to the topics listed below and are welcome to find or think of other history topics that related to African American history and the theme of Conflict and Compromise in History. It should be remembered that these are suggested topics and it is the students' responsibility to prove the topics relation to the theme.

Conflict and Compromise:
From Slave Ship to Freedom: The Amistad

A Compromise with Religious Segregation:
The Growth of the A.M.E. Church

A Compromise with Religious Segregation:
The Growth of the Slave Churches

The Hope for Political Compromise:
The American Anti-Slavery Society Before the Civil War

A Compromise By Leaving:
The American Colonization Society

Conflict and Compromise: A Slave Revolt is Stopped Before It Begins — The Denmark Vesey Case

Compromises and Conflict:
The Haitian/Saint Domingue Slave Revolt

No Compromise: David Walker's *Appeal to the Colored Citizens of the World* and Its Impact on the Abolition Movement

Compromises Over Slavery Without Civil War:
The British Abolition Movement

Uncompromising Resolve:
The Story of Elaudah Equiano

Compromising Effects of Fear: Arming Enslaved Africans During Times of Crisis

No Compromising Property Rights:
The Dred Scott Case

A World in Shadow: The Conflicts and Compromises of Free Blacks in Antebellum South Carolina

Conflicts and Compromises:
The Story of Phyllis Wheatley

Conflicts and Compromise: Free Blacks in America Before the Civil War

Conflicts and Compromise:
The Story of Frederick Douglas

Conflicts and Compromise: African American Legislators and Their Interaction with White Legislators in the Reconstruction South

The Emancipation Proclamation:
A Compromising Document of Freedom

Conflicts and Compromise:
The 54th Massachusetts Infantry Regiment

Conflicts and Compromise:
The African American Soldier in the Civil War

The United States Constitutional Convention and the Three Fifths Compromise

The Compromising Contradiction:
Black Slave Owners in the Pre-Civil War South

Conflict and Compromise: Gullah and the Merging of Language and Culture

Conflicts and Compromise:
The Port Royal Experiment with Freedom

Conflicts and Social Compromise:
W.E.B. DuBois and Booker T. Washington

No Compromise:
Marcus Garvey and the Black Nationalism

Conflicts and Compromises in *Briggs v. Elliott*: From Enforcing Separate But Equal to the Arguing for School Integration

Motown and The Chitlin Circuit:
A Compromise of Styles Markets African American Artists to the White Audience

No Compromise! Septima Clark and the NAACP

Mary Modjeska Montieth Simkins:
Conflicts and Compromise

The Compromising Effects of The Politics of Color: South Carolina Loses the Best and the Brightest: William H. Johnson, Mary McLeod Bethune, Benjamin Mays

The Compromising Effects of The Politics of Color: The Migrations of African Americans Out of the South

The Conflicts and Compromises:
Reconstruction and Robert Smalls

Conflict and Protest in the Blues:
From Compromise to Outspokenness

The Compromising Effects of The Politics of
Color: The Mississippi Delta Blues Goes North

A Compromising Culture Uncompromised:
The Rhetoric of African Americans: Sermons,
Speeches, and Folktales

The Harlem Renaissance and the New Negro of
the 1920s: Conflicts and Compromise

African Americans as Portrayed in the Southern
Literary Tradition: Conflicts and Compromise

Conflicts and Compromise: Alex Haley's
Conflict of Slavery and Preserving the Concept
of Family *Roots*

Langston Hughes: A Writer Documents
the Conflicts and Compromises of African
Americans in a White Culture

The Conflicts and Compromises of the Invisible
Man: The Writings of Ralph Ellison

Conflicts and Compromises:
The Writings of Richard Wright

Conflicts and Compromise:
The Writings of James Baldwin

Juneteenth Celebrations: Conflicts and
Compromises Concerning a Freedom Holiday

A Compromise for Segregated Education:
The Rosenwald Schools

Conflicts and Compromises: Dizzy Gilliespie, A
Jazzman from the Segregated South

A Compromise for Segregated Education:
Mather Academy

Conflicts and Compromise: Equalization Schools

Scott Joplin: The Conflicts and Compromises of
a Rag Time Composer

The Stono Rebellion and the Slave Code of
1740: Compromise or Not?

Conflict and Compromise:
The History of Manumission in South Carolina

Conflict and Compromise on the Concert Stage:
Marian Anderson, Roland Hayes, Paul Robeson,
Leontyne Price, Jessye Norman, Kathleen Battle
(Topic could be one or all of the above artists)

Depictions, Portrayals, and Images: Catching A
Segregated Society in Compromising Situations:
The Photography of Cecil Williams

Philippe Stanislav Noisette and His Petition
to Manumit His Wife and Their Six Children:
Conflicts and Compromises in a Slave Society

Dave the Potter: Compromising for Art's Sake

Conflict and No Compromise: The Beaufort
Delegation walks out of the 1895 State
Constitutional Convention

Judge Jonathan Jasper Wright and Governor
Wade Hampton: Conflict Between Race or
Conflict Between Branches of Government?

No Compromise Even in Death:
Segregated Cemeteries

The Lynching of Willie Earle: A Compromising
Governor but a Very Compromising Jury

Conflict and Compromise: George Elmore and
the Opening of the Democratic Primary in
South Carolina

A Conflict without Compromise leads to
Tragedy: The Orangeburg Massacre

The Architecture of Segregation:
Compromising Space

Conflicts and Compromises:
School Integration in South Carolina

The Development of the African American
Spiritual: Resolving Personal Conflict Through
Uncompromising Song

The Founding and Development of the
NAACP: The Conflicts and Compromises of
Political Action in a White World

Westward Ho! The Exodusters and the
American West

Strange Fruit and Billie Holiday:
No Compromise in Song

Ida B. Wells and the Campaign Against Lynching

Conflict and Compromise: The Integration
of Major League Baseball and the End of the
Negro Leagues

African American S.C.H.O.L.A.R.S and the South Carolina Social Studies Standards

Most, if not all, of the Suggested African American History Topics found in the above section comply with the South Carolina Social Studies Standards that relate to African American Studies. You may also generate possible topics for your students from the standards and indicators listed below. Always remember to relate the topics to the theme of Conflict and Compromise in History.

GRADE 3: South Carolina Studies
Standard 3-4: The student will demonstrate an understanding of the events that led to the Civil War, the course of the War and Reconstruction, and South Carolina's role in these events.

3-4.3 Explain the transfer of the institution of slavery into South Carolina from the West Indies, including the slave trade and the role of African Americans in the developing plantation economy; the daily lives of African American slaves and their contributions to South Carolina, such as the Gullah culture and the introduction of new foods; and African American acts of resistance against white authority.

3-4.4 Compare the conditions of daily life for various classes of people in South Carolina, including the elite, the middle class, the lower class, the independent farmers, and the free and the enslaved African Americans.

3-4.5 Explain the reasons for South Carolina's secession from the Union, including the abolitionist movement, states' rights, and the desire to defend South Carolina's way of life.

3-4.6 Outline the course of the Civil War and South Carolina's role in significant events, including the Secession Convention, the firing on Fort Sumter, the Union blockade of Charleston, and Sherman's march through South Carolina.

3-4.7 Summarize the effects of the Civil War on the daily lives of people of different classes in South Carolina, including the lack of food, clothing, and living essentials and the continuing racial tensions.

3-4.8 Explain how the Civil War affected South Carolina's economy, including destruction of plantations, towns, factories, and transportation systems.

3-4.9 Summarize the effects of Reconstruction in South Carolina, including the development of public education, racial advancements and tensions, and economic changes.

3-5.2 Summarize the effects of the state and local laws that are commonly known as Jim Crow laws on African Americans in particular and on South Carolinians as a whole.

3-5.6 Summarize the key events and effects of the civil rights movement in South Carolina, including the desegregation of schools (*Briggs v. Elliott*) and other public facilities and the acceptance of African Americans' right to vote.

GRADE 4: United States Studies to 1865
Standard 4-2: The student will demonstrate an understanding of the settlement of North America by Native Americans, Europeans, & African Americans & the interactions among these peoples.

4-2.5 Summarize the introduction and establishment of slavery in the American colonies, including the role of the slave trade; the nature of the Middle Passage; and the types of goods — rice, indigo, sugar, tobacco, and rum, for example — that were exchanged among the West Indies, Europe, and the Americas.

4-2.6 Explain the impact of indentured servitude and slavery on life in the New World and the contributions of African slaves to the development of the American colonies, including farming techniques, cooking styles, and languages.

4-2.7 Explain how conflicts and cooperation among the Native Americans, Europeans, and Africans influenced colonial events including the French and Indian Wars, slave revolts, Native American wars, and trade.

Standard 4-3: The student will demonstrate an understanding of the conflict between the American colonies and England.

4-3.6 Compare the daily life and roles of diverse groups of Americans during and after the Revolutionary War, including roles taken by women and African Americans such as Martha Washington, Mary Ludwig Hays McCauley (Molly Pitcher), Abigail Adams, Crispus Attucks, and Peter Salem.

4-3.7 Explain the effects of the American Revolution on African Americans and Native Americans, including how the war affected attitudes about slavery and contributed to the inclusion of abolition in early state constitutions and how the Land Ordinance of 1785 and the Northwest Ordinance of 1787 that were developed by Congress influenced the future of Native Americans.

Standard 4-4: The student will demonstrate an understanding of the beginnings of America as a nation and the establishment of the new government.

4-4.6 Illustrate how the ideals of equality as described in the Declaration of Independence were slow to take hold as evident in the Three-Fifths Compromise and the Fugitive Slave Acts.

Standard 4-5: The student will demonstrate an understanding of the westward movement and its impact on the institution of slavery.

4-5.7 Explain how specific legislation and events affected the institution of slavery in the territories, including the Northwest Ordinance of 1787, the Missouri Compromise, the annexation of Texas, the Compromise of 1850, the Kansas-Nebraska Act, and the Dred Scott decision.

Standard 4-6: The student will demonstrate an understanding of the Civil War and its impact on America.

4-6.2 Summarize the roles and accomplishments of the leaders of the abolitionist movement and the Underground Railroad before and during the Civil War, including those of Harriet Tubman, John Brown, Frederick Douglass, Harriet Beecher Stowe, Sojourner Truth, and William Lloyd Garrison.

4-6.3 Summarize significant key battles, strategies, and turning points of the Civil War — including the battles of Fort Sumter and Gettysburg, the Emancipation Proclamation, the significance of the Gettysburg Address, and the surrender at Appomattox — and the role of African Americans in the War.

GRADE 5: United States Studies: 1865 to the Present
Standard 5-1: The student will demonstrate an understanding of Reconstruction and its impact on racial relations in the United States.

5-1.1 Summarize the aims of Reconstruction and explain the effects of Abraham Lincoln's assassination on the course of Reconstruction.

5-1.2 Summarize the provisions of the Thirteenth, Fourteenth, and Fifteenth Amendments to the Constitution, including

how the amendments protected the rights of African Americans and sought to enhance their political, social, and economic opportunities.

5-1.3 Explain the effects of Reconstruction on African Americans, including their new rights and restrictions, their motivations to relocate to the North and the West, and the actions of the Freedmen's Bureau.

5-1.4 Compare the economic and social effects of Reconstruction on different populations, including the move from farms to factories and the change from the plantation system to sharecropping.

5-1.5 Explain the purpose and motivations behind the rise of discriminatory laws and groups and their effect on the rights and opportunities of African Americans in different regions of the United States.

Standard 5-4: The student will demonstrate an understanding of the economic boom-and-bust in America in the 1920s and 1930s, its resultant political instability, and the subsequent worldwide response.

5-4.1 Summarize changes in daily life in the boom period of the 1920s, including the improved standard of living; the popularity of new technology such as automobiles, airplanes, radio, and movies; the Harlem Renaissance and the Great Migration; Prohibition; and racial and ethnic conflict.

5-4.6 Summarize key developments in technology, aviation, weaponry, and communication and explain their effect on World War II and the economy of the United States.

Standard 5-5: The student will demonstrate an understanding of the social, economic, and political events that influenced the United States during the Cold War era.

5-5.1 Explain the advancement of the civil rights movement in the United States, including key events and people: desegregation of the armed forces, *Brown v. Board of Education*, Martin Luther King Jr., Rosa Parks, and Malcolm X.

GRADE 6: Ancient Cultures to 1600
Standard 6-4: The student will demonstrate an understanding of changing political, social, and economic cultures in Europe, Asia, Africa, and the Americas.
6-4.1 Compare the features and major contributions of the African civilizations of Ghana, Mali, and Songhai, including the influence of geography on their growth and the impact of Islam and Christianity on their cultures.

GRADE 7: Contemporary Cultures: 1600 to the Present
Standard 7-1: The student will demonstrate an understanding of the colonial expansion of European powers and their impact on world government in the seventeenth and eighteenth centuries.

7-1.4 Summarize the characteristics of European colonial power and explain its effects on the society and culture of African nations, including instances of participation in and resistance to the slave trade.
7-4.4 Compare differing views with regard to colonization and the reactions of people under colonial rule in the late nineteenth and early twentieth centuries, including the Zulu War, the Sepoy Rebellion, and the Boxer Rebellion.

GRADE 8: South Carolina: One of the United States
Standard 8-1: The student will demonstrate an understanding of the settlement of South Carolina and the United States by Native Americans, Europeans, and Africans.

8-1.3 Summarize the history of European settlement in Carolina from the first attempts to settle at San Miguel de Gualdape, Charlesfort, San Felipe, and Albemarle Point to the time of South Carolina's establishment as an economically important British colony, including the diverse origins of the settlers, the early government, the importance of the plantation system and slavery, and the impact of the natural environment on the development of the colony.

8-1.4 Explain the growth of the African American population during the colonial period and the significance of African Americans in the developing culture (e.g., Gullah) and economy of South Carolina, including the origins of African American slaves, the growth of the slave trade, the impact of population imbalance between African and European Americans, and the Stono Rebellion and subsequent laws to control the slave population.

Standard 8-3: The student will demonstrate an understanding of the American Civil War — its causes and effects and the major events that occurred during that time.

8.3.1 Explain the importance of agriculture in antebellum South Carolina, including plantation life, slavery, and the impact of the cotton gin.

8-3.3 Draw conclusions about how sectionalism arose from events or circumstances of racial tension, internal population shifts, and political conflicts, including the Denmark Vesey plot, slave codes, and the African American population majority.

8-3.6 Compare the effects of the Civil War on daily life in South Carolina, including the experiences of plantation owners, women, Confederate and Union soldiers, African Americans, and children.

Standard 8-4: The student will demonstrate an understanding of the impact of Reconstruction on the people and government of South Carolina.

8-4.1 Explain the purposes of Reconstruction with attention to the economic, social, political, and geographic problems facing the South, including reconstruction of towns, factories, farms, and transportation systems; the effects of emancipation; racial tension; tension between social classes; and disagreement over voting rights.

8-4.2 Summarize Reconstruction in South Carolina and its effects on daily life in South Carolina, including the experiences of plantation owners, small farmers, freedmen, women, and northern immigrants.

8-4.3 Summarize the events and the process that led to the ratification of South Carolina's constitution of 1868, including African American representation in the constitutional convention; the major provisions of the constitution; and the political and social changes that allowed African Americans, Northerners, "carpetbaggers," and "scalawags" to play a part in South Carolina state government.

8-4.4 Explain how events during Reconstruction improved opportunities for African Americans but created a backlash that, by the end of Reconstruction, negated the gains African Americans had made, including the philanthropy of northern aid societies, the assistance provided by the federal government such as the Freedmen's Bureau, and their advancement in politics and education.

8-4.5 Summarize the successes and failures that occurred in South Carolina during Reconstruction, including the bribery of legislators, corruption in political parties, the development of public education, and violence during the election of 1876.

Standard 8-5: The student will demonstrate an understanding of major social, political, and economic developments that took place in the United States during the second half of the nineteenth century.

8-5.1 Summarize the political, economic, and social conditions in South Carolina following the end of Reconstruction, including the leadership of Wade Hampton and the so-called Bourbons or Redeemers, agricultural depression and struggling industrial development, the impact of the temperance and suffrage movements, the development of the 1895 constitution, and the evolution of race relations and Jim Crow laws.

Standard 8-7: The student will demonstrate an understanding of South Carolina's economic revitalization during World War II and the latter twentieth century.

8-7.4 Explain the factors that influenced the economic opportunities of African American South Carolinians during the latter twentieth century, including racial discrimination, the *Briggs v. Elliott* case, the integration of public facilities and the civil rights movement, agricultural decline, and statewide educational improvement.

HIGH SCHOOL CORE AREA:
Global Studies
Standard GS-6: The student will demonstrate an understanding of the effects of economic, geographic, and political interactions that have taken place throughout the world from the period of the Cold War to the present day.

GS-6.3 Compare the challenges and successes of the movements toward independence and democratic reform in various regions following World War II, including the role of political ideology, religion, and ethnicity in shaping governments and the course of independence and democratic movements in Africa, Asia, and Latin America.

United States History and the Constitution

Standard USHC-3: The student will demonstrate an understanding of the westward movement and the resulting regional conflicts that took place in America in the nineteenth century.

USHC-3.3 Compare economic development in different regions of the country during the early nineteenth century, including agriculture in the South, industry and finance in the North, and the development of new resources in the West.

Standard USHC-4: The student will demonstrate an understanding of the causes and the course of the Civil War and Reconstruction in America.

USHC-4.4 Summarize the effects of Reconstruction on the southern states and the roles of the Thirteenth, Fourteenth, and Fifteenth Amendments in that era.

USHC-4.5 Summarize the progress made by African Americans during Reconstruction and the subsequent reversals brought by Reconstruction's end, including the creation of the Freedmen's Bureau, gains in educational and political opportunity, and the rise of anti–African American factions and legislation.

Standard USHC-5: The student will demonstrate an understanding of major social, political, and economic developments that took place in the United States during the second half of the nineteenth century.

USHC-5.7 Compare the accomplishments and limitations of the progressive movement in effecting social and political reforms in America, including the roles of Theodore Roosevelt, Jane Addams, W. E. B. DuBois, and Booker T. Washington.

Standard USHC-7: The student will demonstrate an understanding of the economic boom-and-bust in America in the 1920s and 1930s, its resultant political instability, and the subsequent worldwide response.

USHC-7.1 Explain the social, cultural, and economic effects of scientific innovation and consumer financing options in the 1920s on the United States and the world, including the advent of aviation, the expansion of mass production techniques, the invention of new home appliances, and the role of transportation in changing urban life.

USHC-7.2 Explain cultural responses to the period of economic boom-and-bust, including the Harlem Renaissance; new trends in literature, music, and art; and the effects of radio and movies.

Standard USHC-8: The student will demonstrate an understanding of the impact of World War II on United States' foreign and domestic policies.

USHC-8.5 Explain the lasting impact of the scientific and technological developments in America after World War II, including new systems for scientific research, medical advances, improvements in agricultural technology, and resultant changes in the standard of living and demographic patterns.

Standard USHC-9: The student will demonstrate an understanding of the social, economic, and political events that impacted the United States during the Cold War era.

USHC-9.1 Explain the causes and effects of social and cultural changes in postwar America, including educational programs, expanding suburbanization, the emergence of the consumer culture, the secularization of society and the reemergence of religious conservatism, and the roles of women in American society.

USHC-9.5 Explain the movements for racial and gender equity and civil liberties, including their initial strategies, landmark court cases and legislation, the roles of key civil rights advocates, and the influence of the civil rights movement on other groups seeking ethnic and gender equity.

How to Plan Your School's African American History S.C.H.O.L.A.R.S Exposition

Step 1. *Contact one of the S.C.H.O.L.A.R.S State Coordinators and notify them that you are participating in the African American History S.C.H.O.L.A.R.S.* It is suggested that you request Joel Walker to either visit with your fellow teachers or invite him to visit your classroom and explain the program to your students.

Step 2. *Select a date for your school's African American History S.C.H.O.L.A.R.S Exposition.* You must choose a date between February 1 and February 14. You may have the exposition either during the school day, in the evening, or use both parts of the day.

Step 3. *Locate evaluators to evaluate your students' work.* Possible evaluators would include educators in your school, retired educators, museum and other history professionals, qualified school volunteers and other professionals in your community. The S.C.H.O.L.A.R.S State Coordinators will assist you and advise you in this process. They will be able to tell you how many evaluators that you will need (depending on how many students are involved in your S.C.H.O.L.A.R.S program).

Step 4. *Project Presentation Planning*
Planning for Exhibits: Most of your students will likely produce exhibits. You will need lots of table space to display these exhibits. If your school does not have any extra tables, the lunchroom would be a likely place to display your students' exhibits. If you do have extra tables, a gymnasium or a multipurpose room would be good places as well.

Planning for Documentaries: A computer lab or the computers in your room are good places to have your students show their documentaries. A nice touch would be to use an LCD projector and present them on a screen, if possible.

Planning for Performances: A stage is a good place to present the performances, as is a chorus room with stepped seating.

Planning for Websites: Students should burn a CD-R compatible with Microsoft Explorer. These should play on any recent computer.

Planning for Historical Papers: Historical Papers need to be submitted to the Exposition Coordinator a week or two in advance to allow for evaluators to read them before the time of the School Exposition.

If you like, you may have your evaluators interview your students, if possible. With a large number of student participants, this will not be possible.

Step 5. *Notify Joel Walker or Chanda Robinson of the names, titles, and types of presentations of all your medalists and mail copies of all evaluations to Joel Walker within 3 days of your school exposition.* All Gold and Silver medalists will be invited to present at the South Carolina Council for African American Studies Conference February 21-23. They will present on only one of these days.

Medals will be mailed to you after your school exposition so you can present them at your school awards' ceremony in May.

S.C.H.O.L.A.R.S PROJECT EVALUATION

Individual or Group *(circle one)*   Title: _____

Name(s): _____

	1	2	3	4	5
1. Bibliography *(MLA or Turabian)*	Citations incomplete & incorrect with few sources, mostly websites that are not annotated.		Citations & annotations are satisfactory with minor flaws. There are a variety of primary & secondary sources.		Citations superbly done, annotations are complete, excellent mix of primary & secondary sources.
2. Primary & Secondary Sources	No clear distinction between primary & secondary sources: Does do not know differences between the two.		Most sources are correctly identified but a few are incorrect.		All sources are correctly identified.
3. Wide and Balanced Research	3 or fewer sources, mostly web sources and encyclopedias.		7 to 9 sources, shows 2 or 3 different types of sources: books, newspapers, letters, etc.		12 or more sources with a wide variety of primary & secondary sources from more than one perspective.
4. Thesis Statement	There is no thesis statement.		Thesis statement is insignificant or does not have strong relationship to the theme.		Thesis statement is original, strong, & relates to theme.
5. Historical Accuracy and Context	Major inaccuracies are present and plentiful. Demonstrates no understanding of historical conditions or setting.		A few inaccuracies are present but most of project is accurate. Shows basic understanding of historical conditions and setting.		No inaccuracies are present. Demonstrates strong understanding of historical conditions & setting.
6. Analysis and Interpretation	Little if no information present, own ideas about topic are not present.		Shows some attempt at Analysis & Interpretation & is more than a mere report.		Analysis & Interpretation is in-depth, shows thought based on research.
7. Theme Relationship	Displays no theme relationship.		Theme relationship is secondary to research and analysis.		Theme relationship is basis for analysis & interpretation.
8. Argument and Conclusion	No argument present, draws no conclusion.		Argument and Conclusion does not support thesis.		Argument and Conclusion strongly supports conclusion & is based on research.
9. Organization of Presentation	No obvious organization.		Displays introduction, background, body, & conclusion.		Organization is clear & designed to make an impact & support conclusion.
10. Quality of Presentation	Presentation is sloppy & demonstrates no aesthetic qualities.		Presentation is appropriate & pleasing but shows little originality or creativity.		Presentation is of high quality & demonstrates a high caliber of originality, creativity, & excellence.

Calculations   # of Ones _____   # of Twos _____   # of Threes _____   # of Fours _____   # of Fives _____
                    x 6 = [   ]   x 7 = [   ]   x 8 = [   ]   x 9 = [   ]   x 10 = [   ]

Achievement Level *(circle one)*   Total Score [   ]

100-93   **92-85**   **84-77**   **76-70**   **69 and under**
GOLD   SILVER   BRONZE   Median   PARTICIPATION   Participation

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